CD Sheet Music™

24 Studies
for
The Left Hand.

Revised and fingered by
Wm Scharfenberg.

CARL CZERNY, Op. 718, Book I.

No. 1.

a) Allegro moderato.

p

b)

cresc.

f

p dolce.

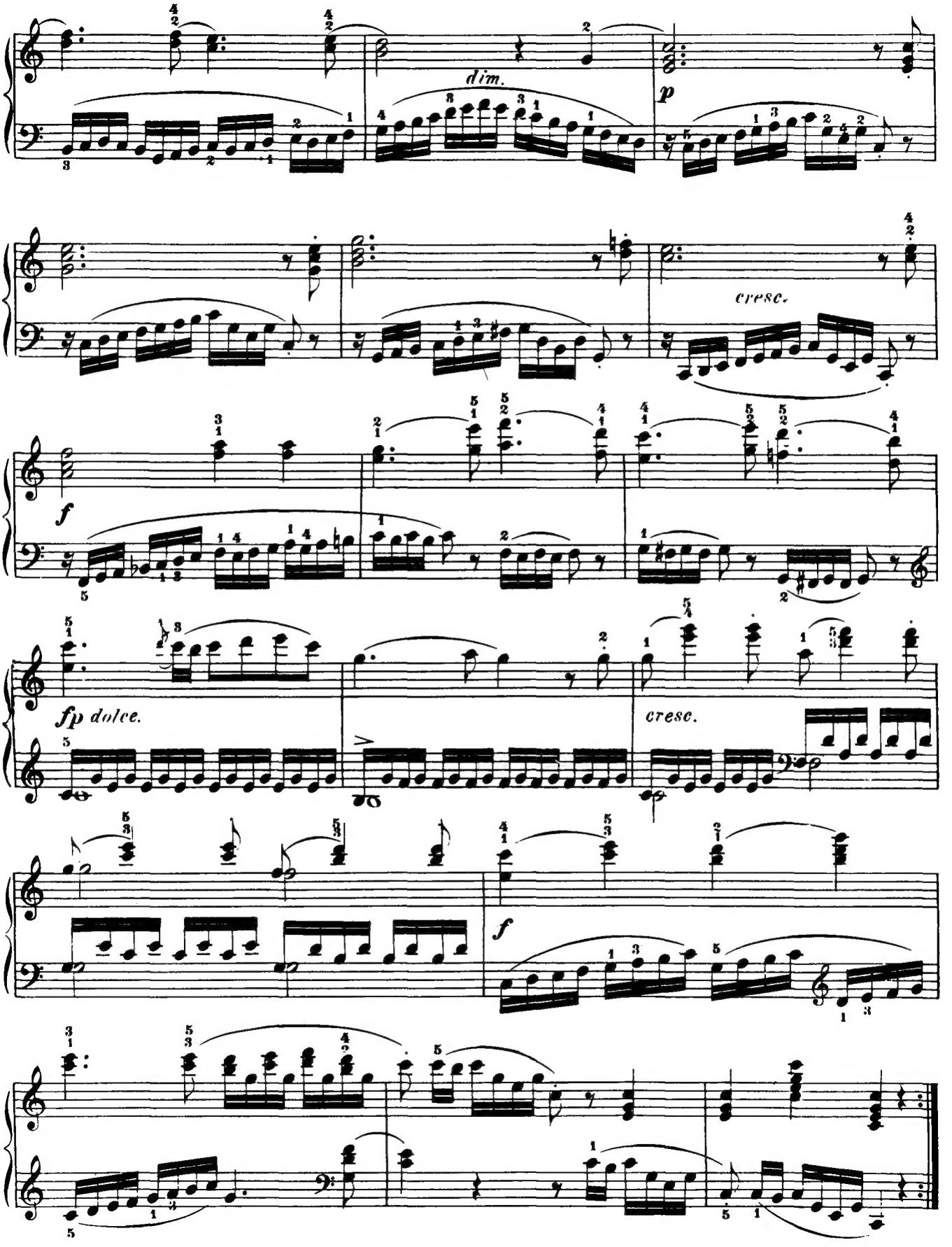
c)

cresc.

f

a) As the left hand, in all of these Studies, is the important part, great care should be taken when practising it.

b) An excellent exercise. — Scales in connection with broken triads.

c) The eighths must be especially marked.

dim.
p
cresc.
f
fp dolce.
cresc.
f

Allegro moderato.

N°2.

p dolce.

a)

sf

b) c)

cresc.

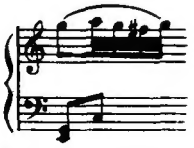
p

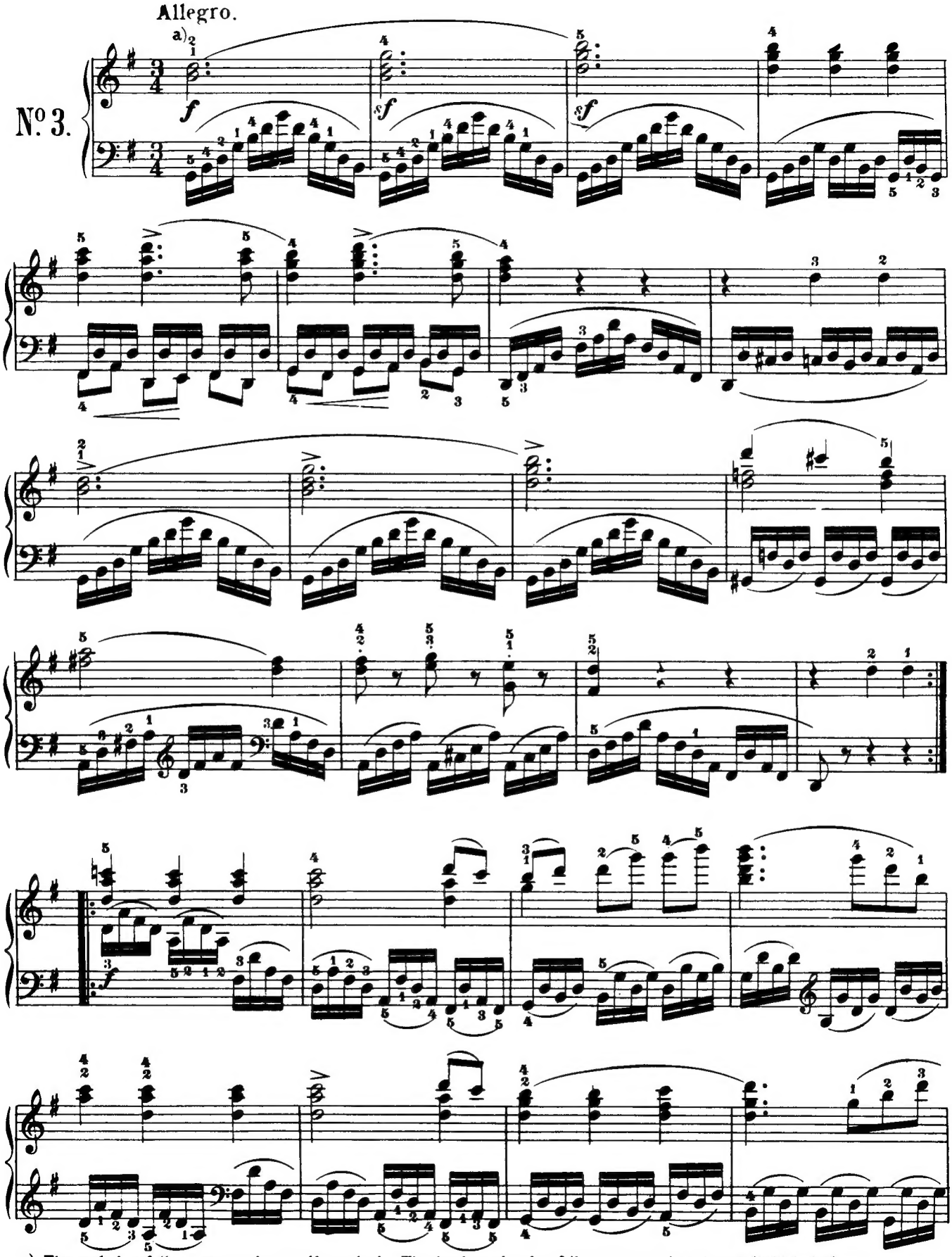
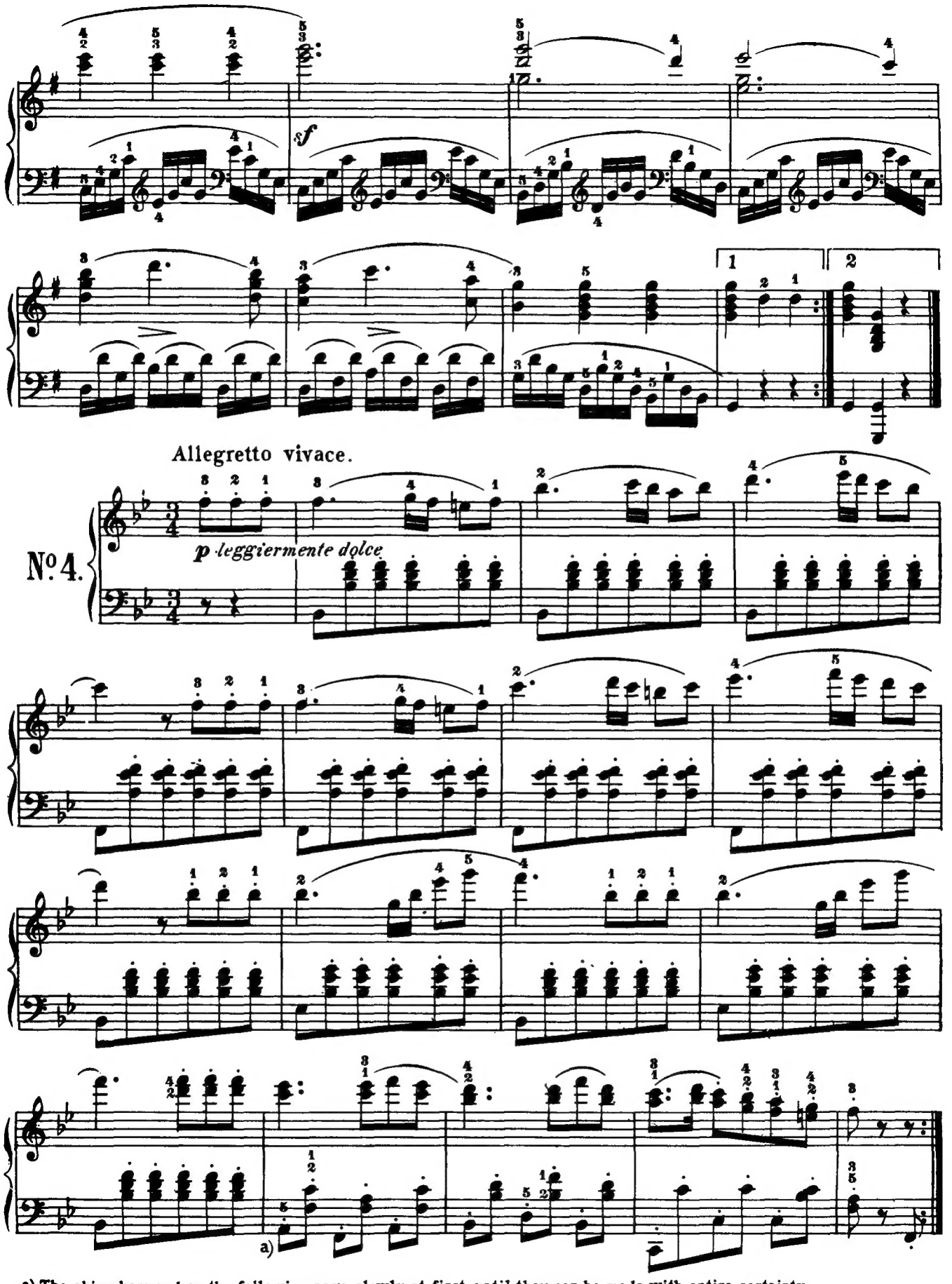
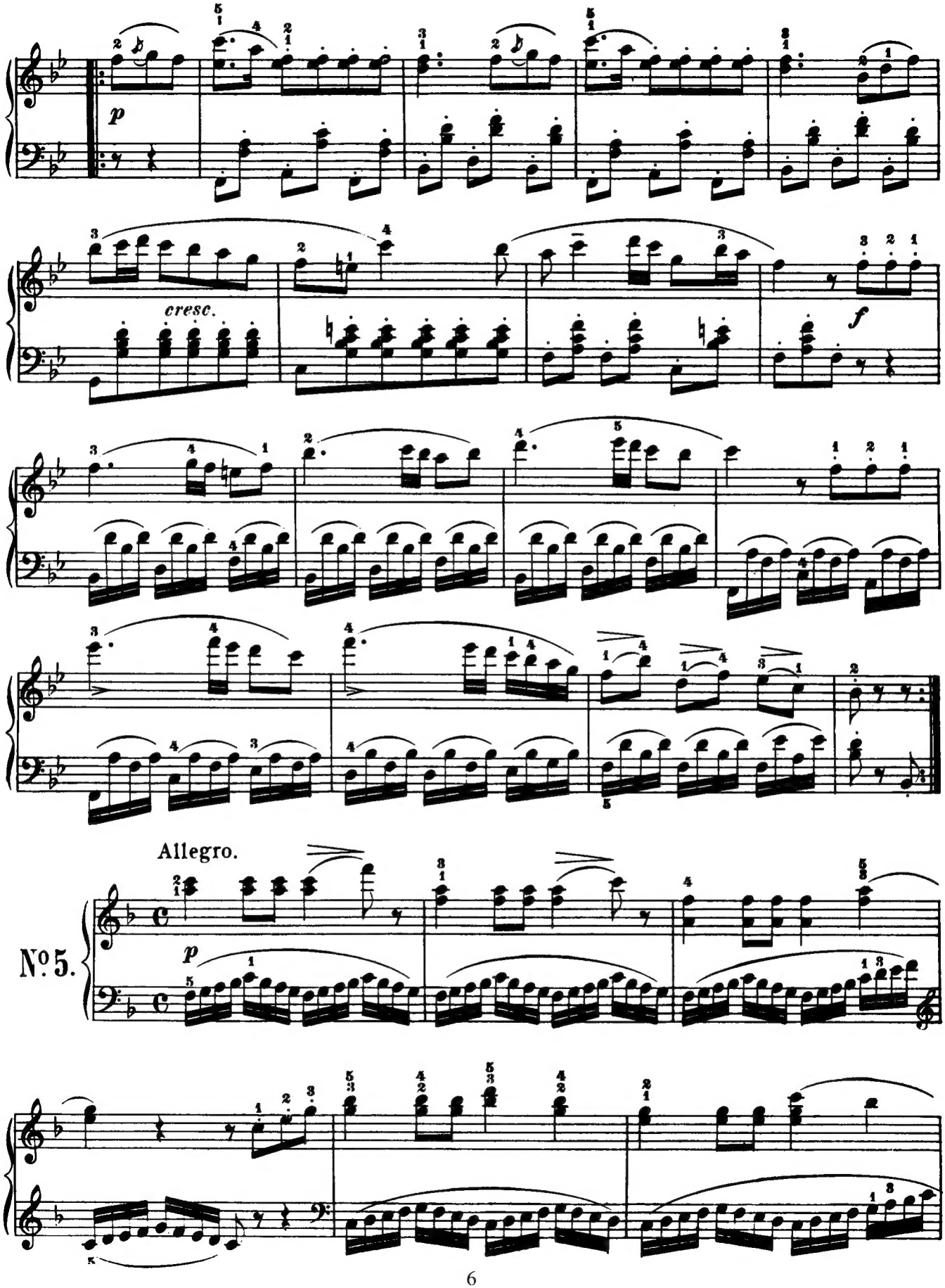
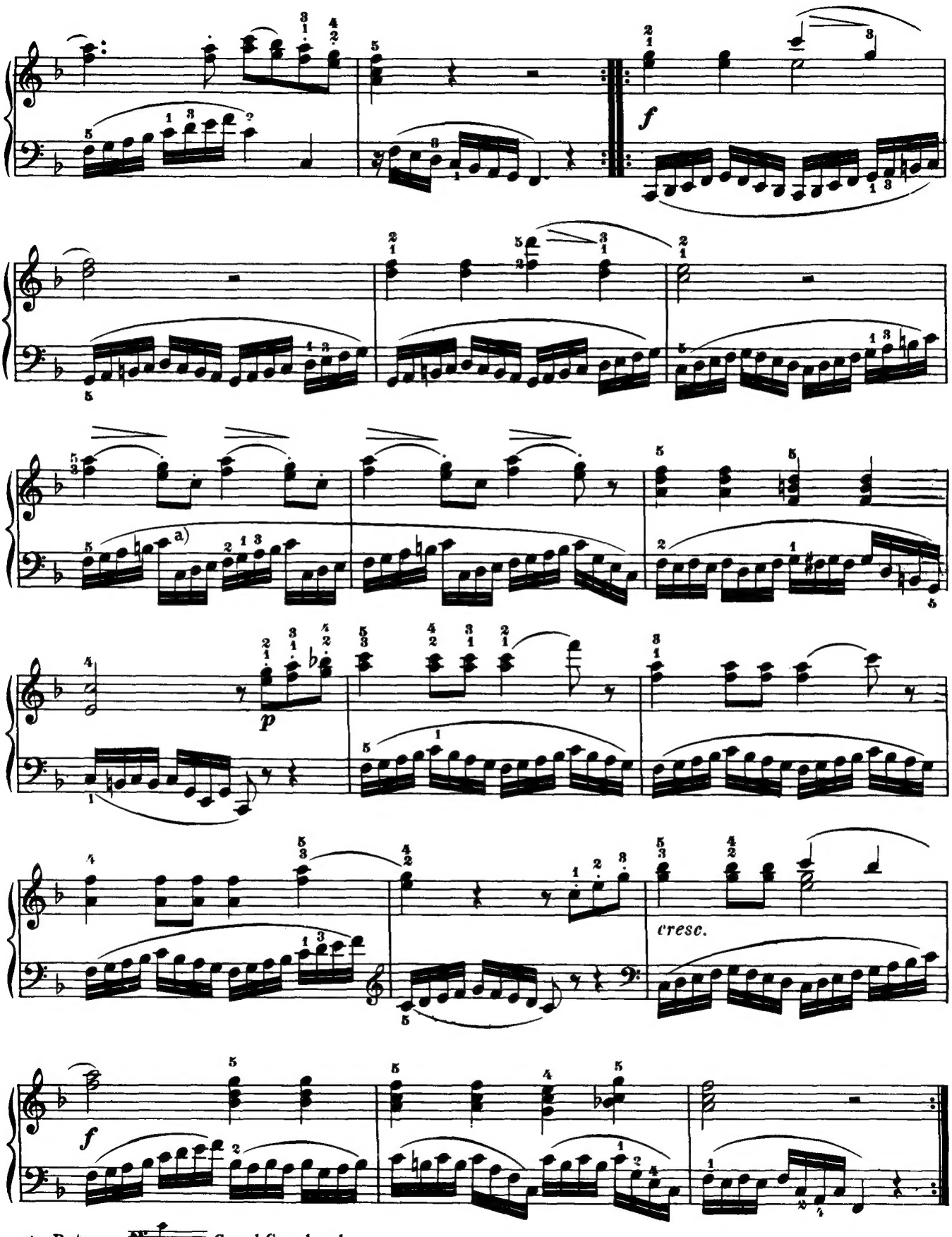
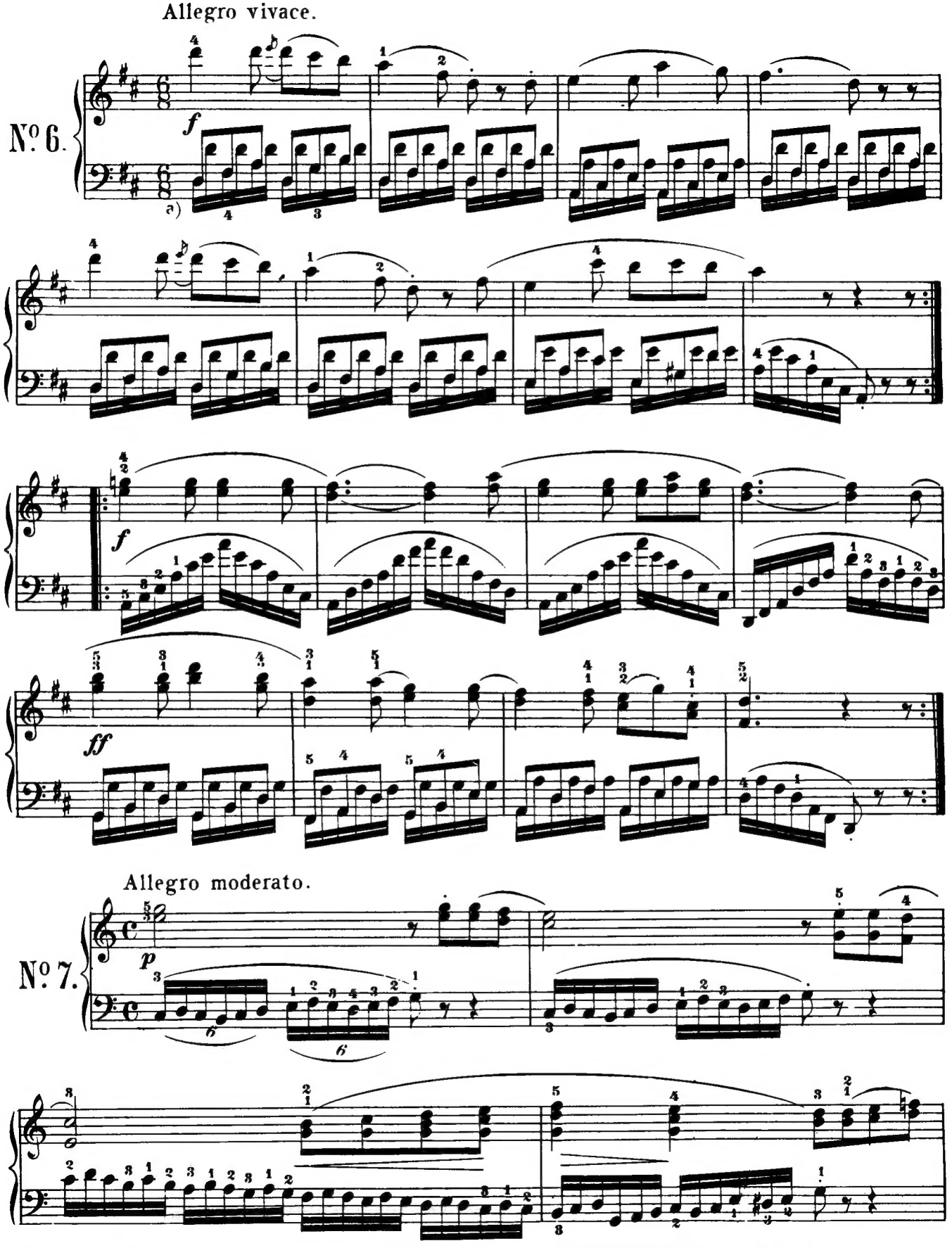
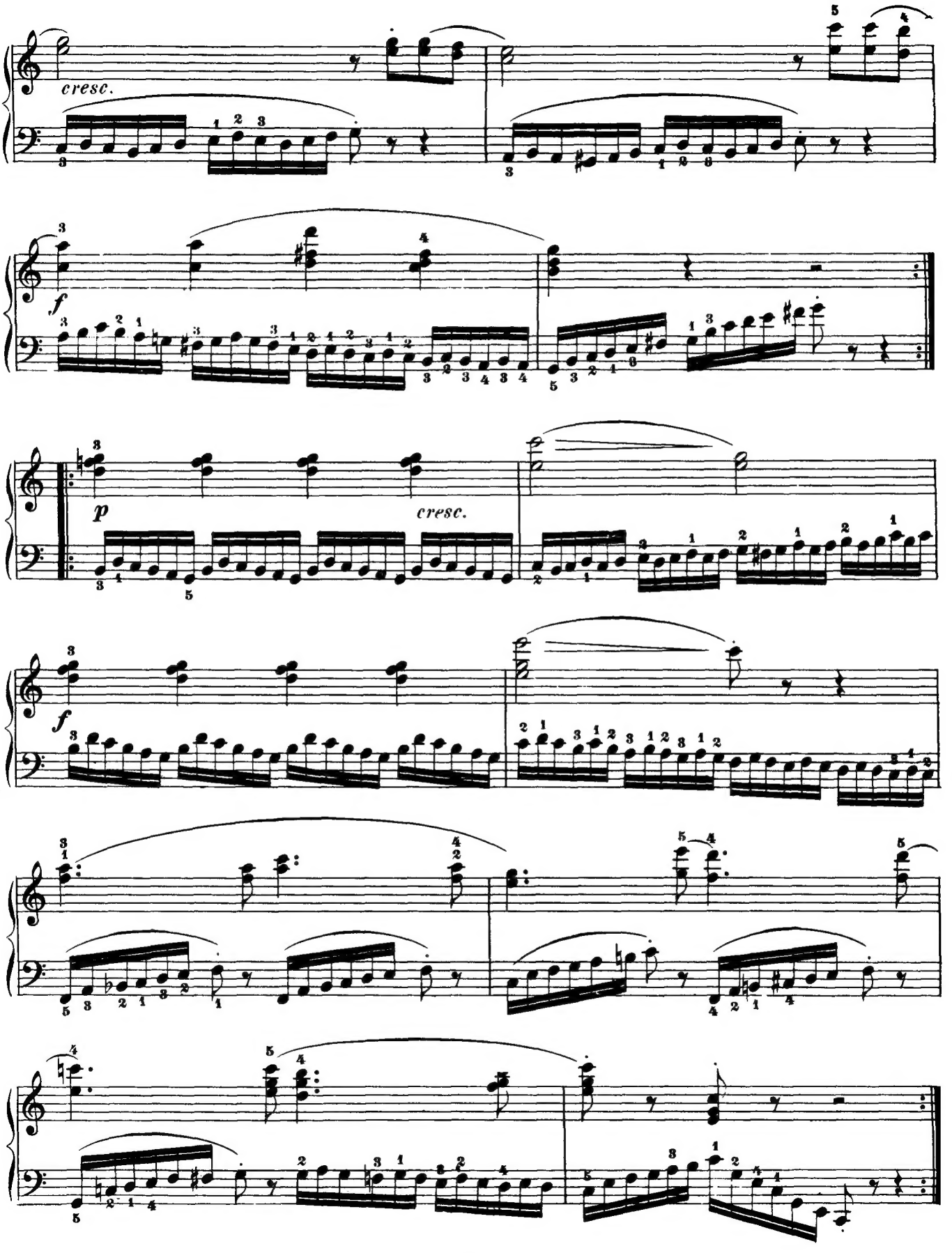
d)

cresc.

f

a) In order to execute well the double notes, so that the tones are heard simultaneously, not one after the other; it is recommended that the fingers first touch the keys and then give quickly the down pressure.

b)

c) Grace notes reckoned with the time-value of the note.

d) Very light, from the wrist only.

a) The melody of the upper voice well marked. The broken chords of the accompaniment very light, but clear.

a) The skips here and on the following page, slowly, at first, until they can be made with entire certainty.

p
cresc.
f
Allegro.
No. 5.
p

a) Between C and C, no break.

a) The notes written as eighths must be marked, but played somewhat lighter than the melody of the upper voice.

cresc.
f
p
cresc.
f

24 Studies
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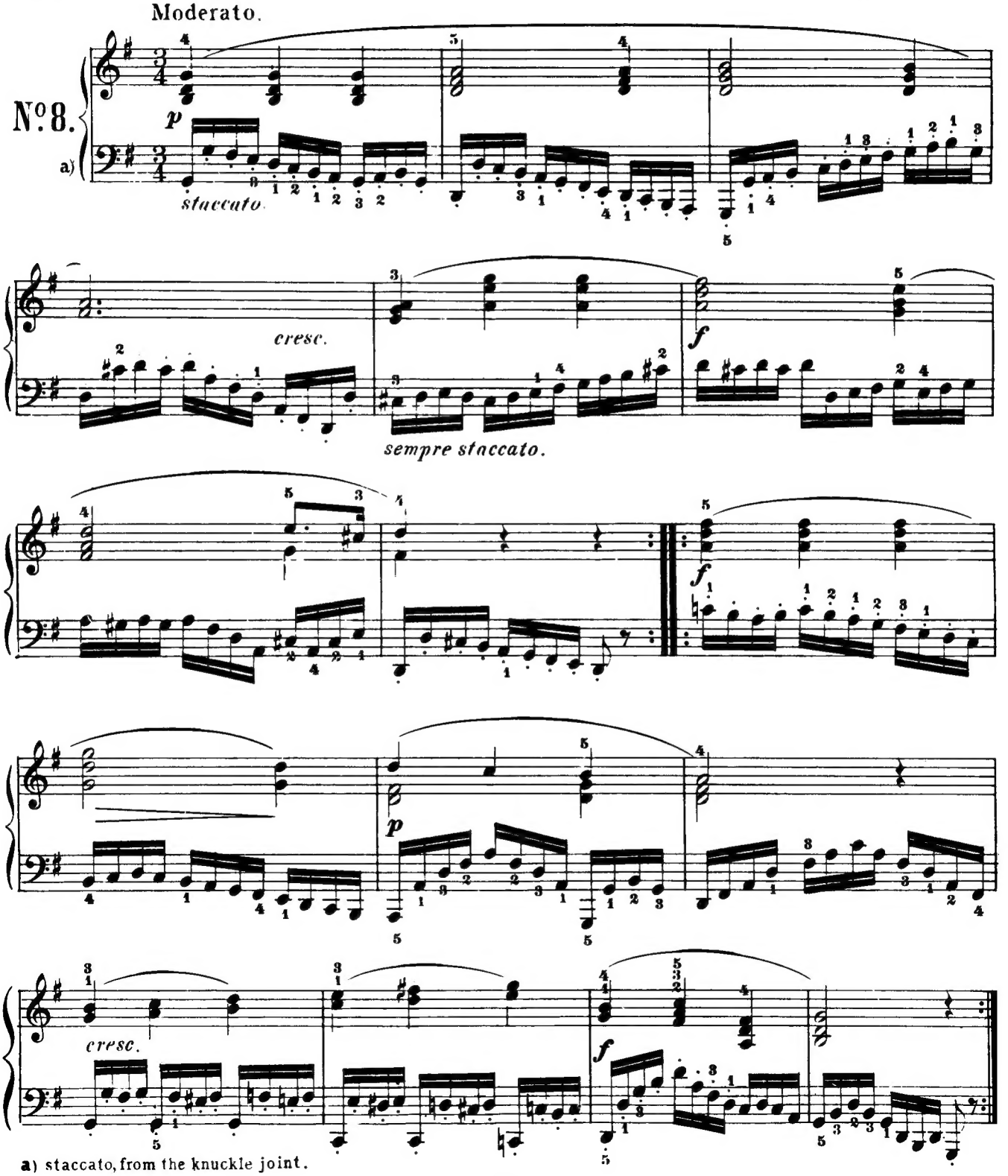
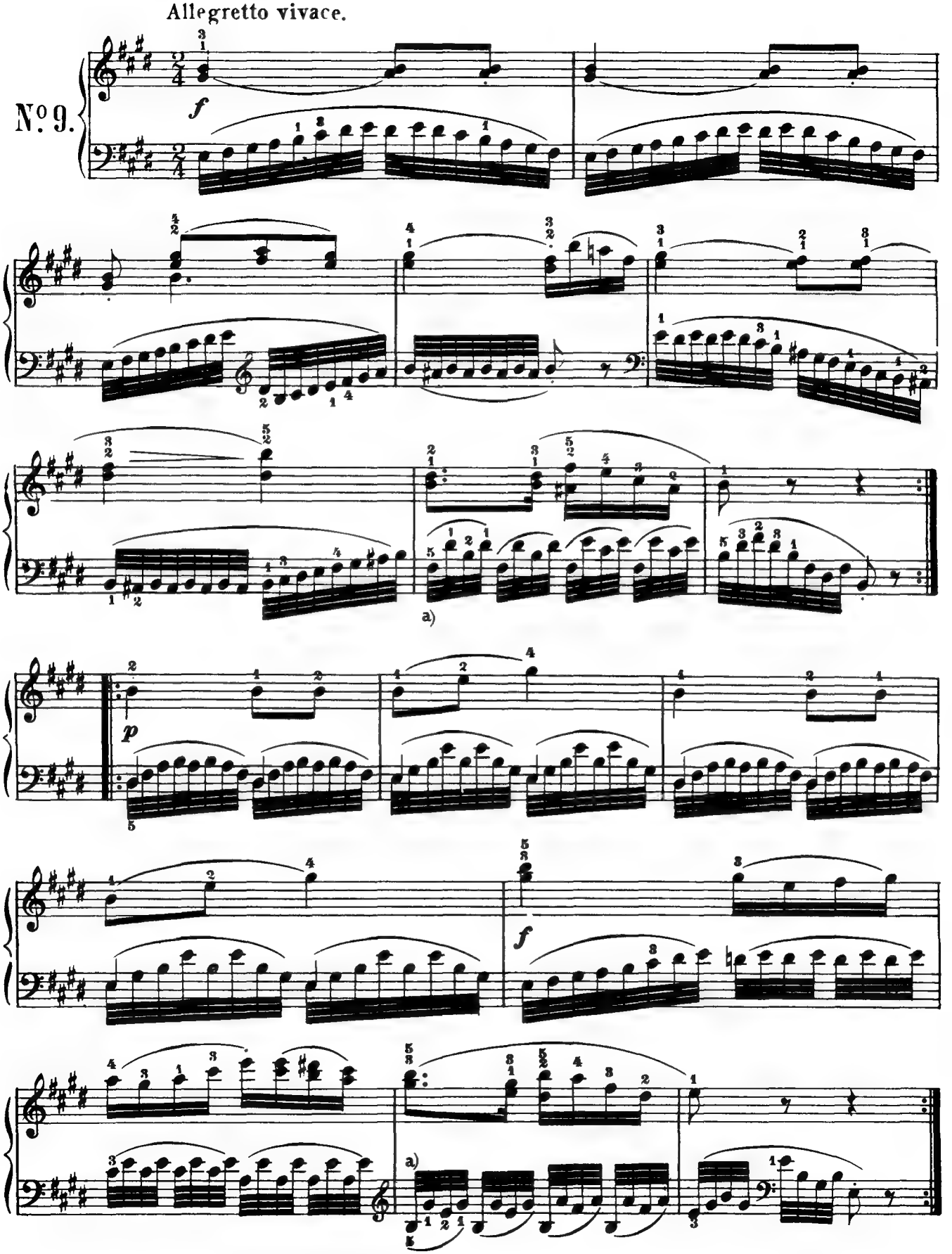
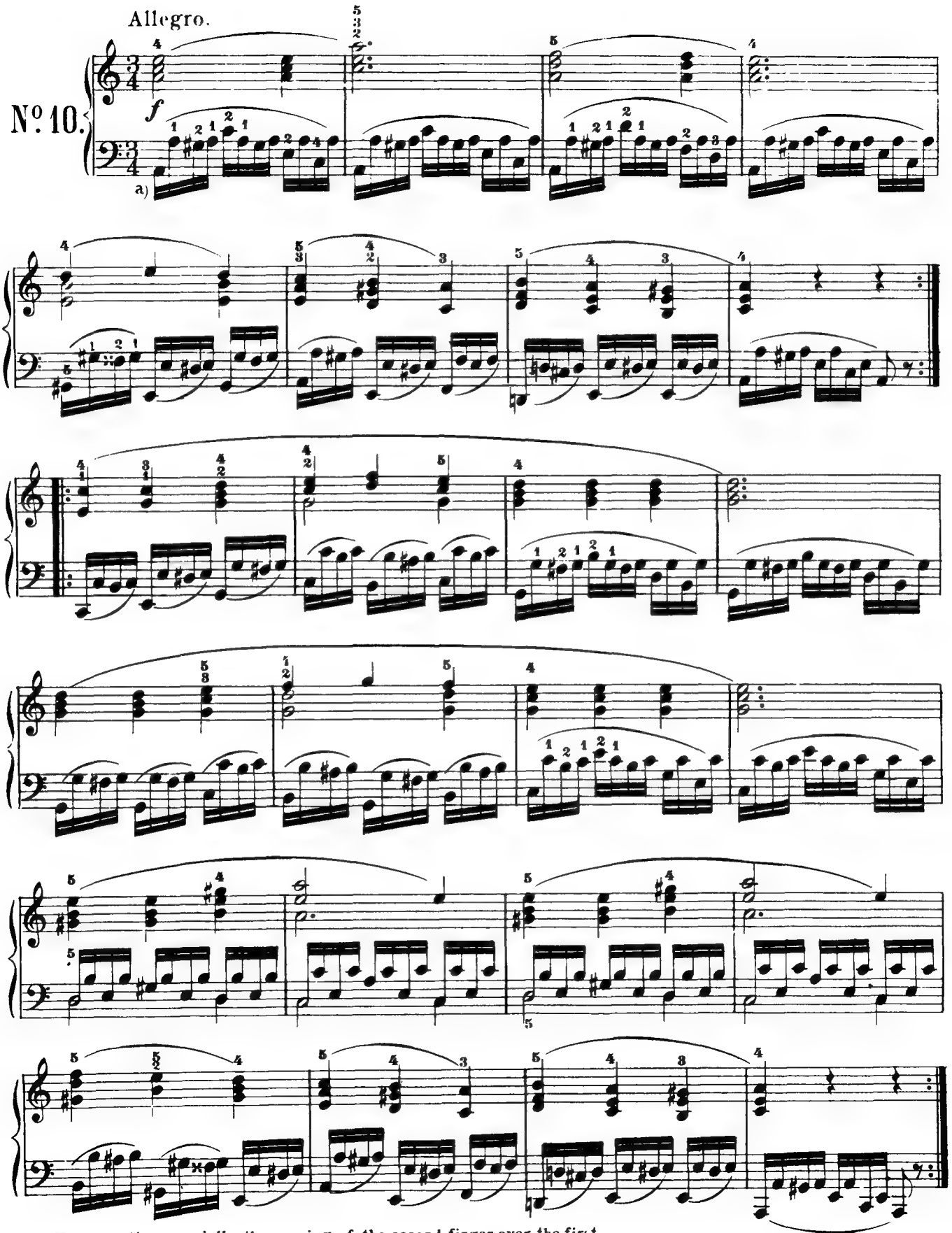
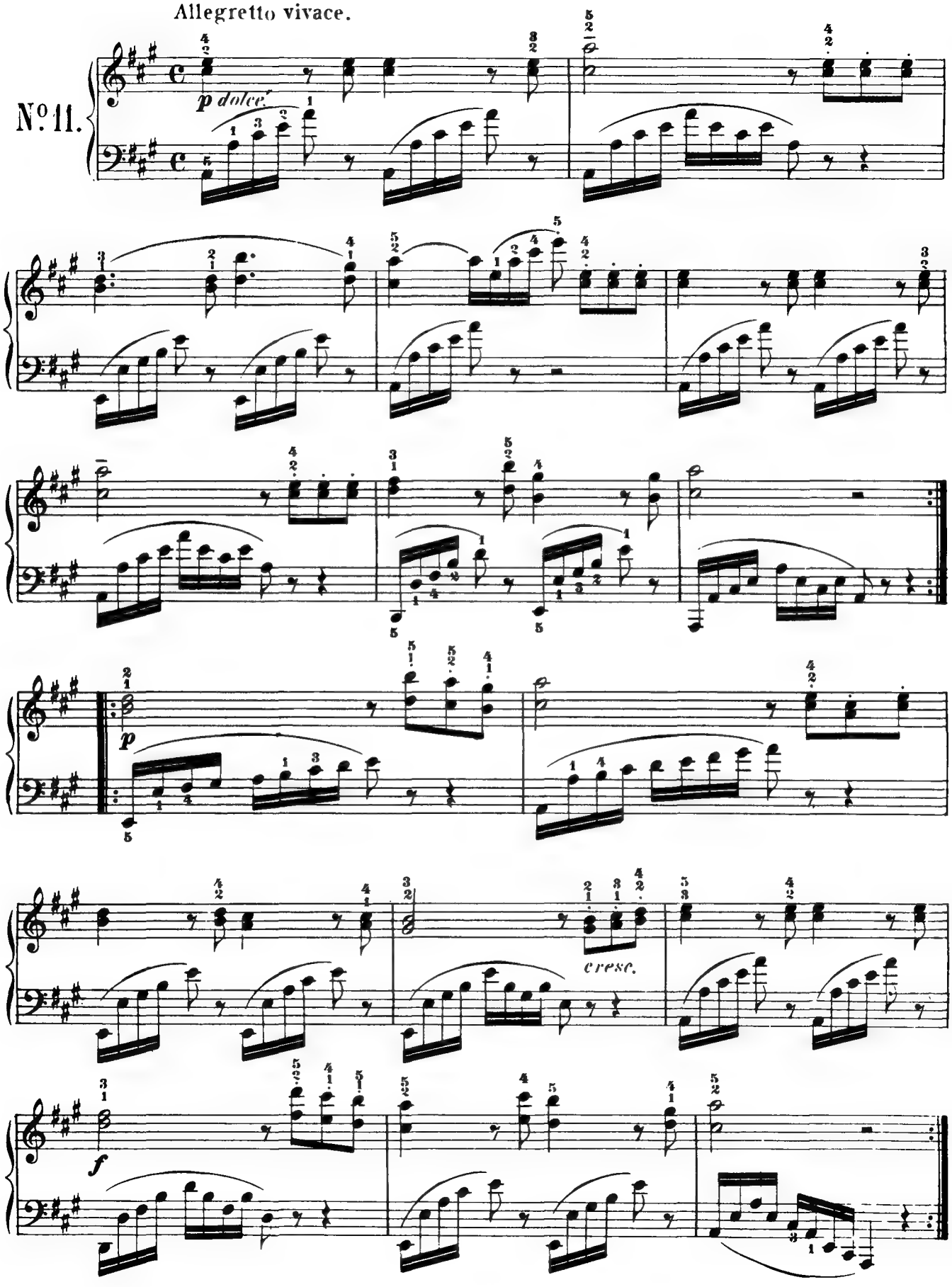
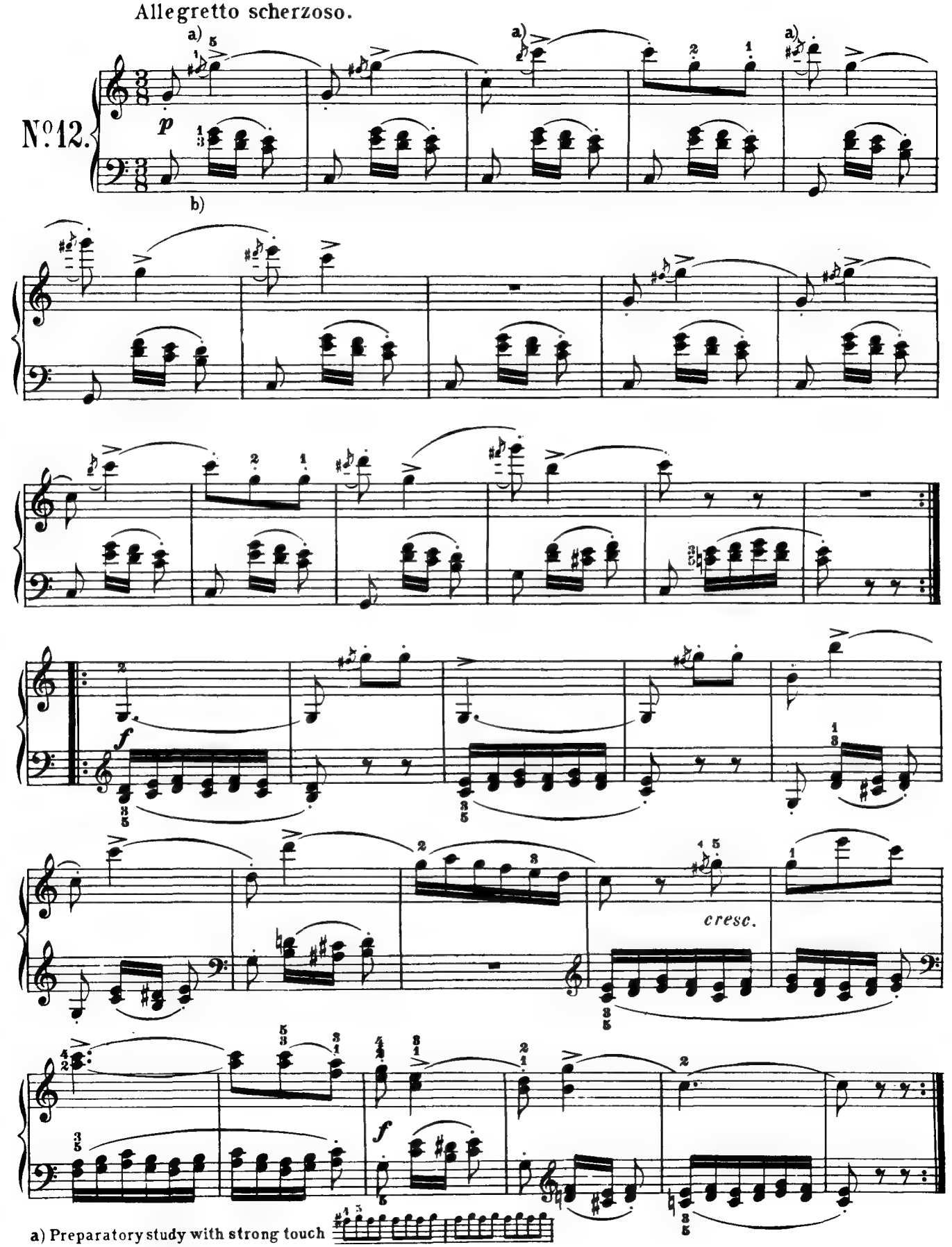
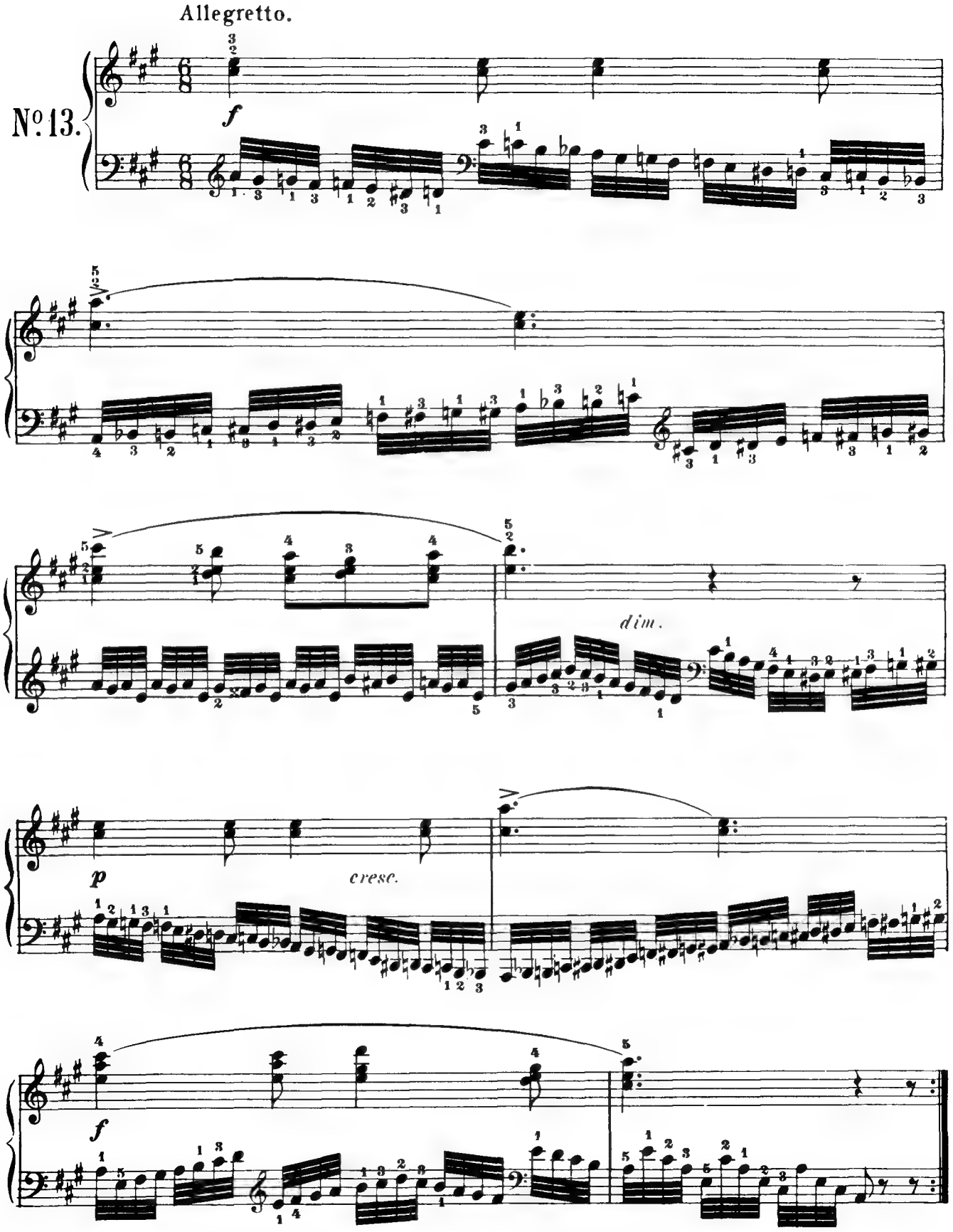
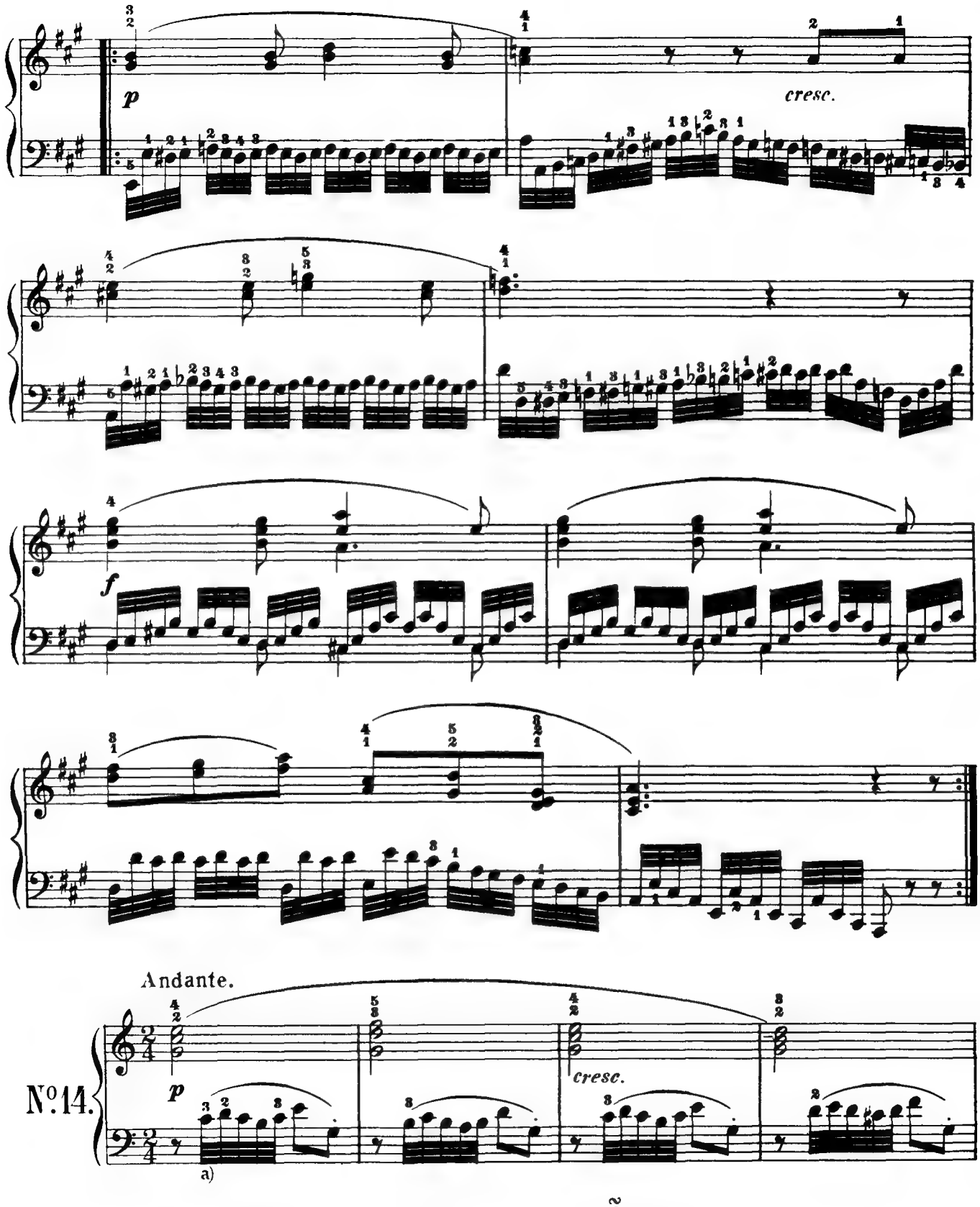
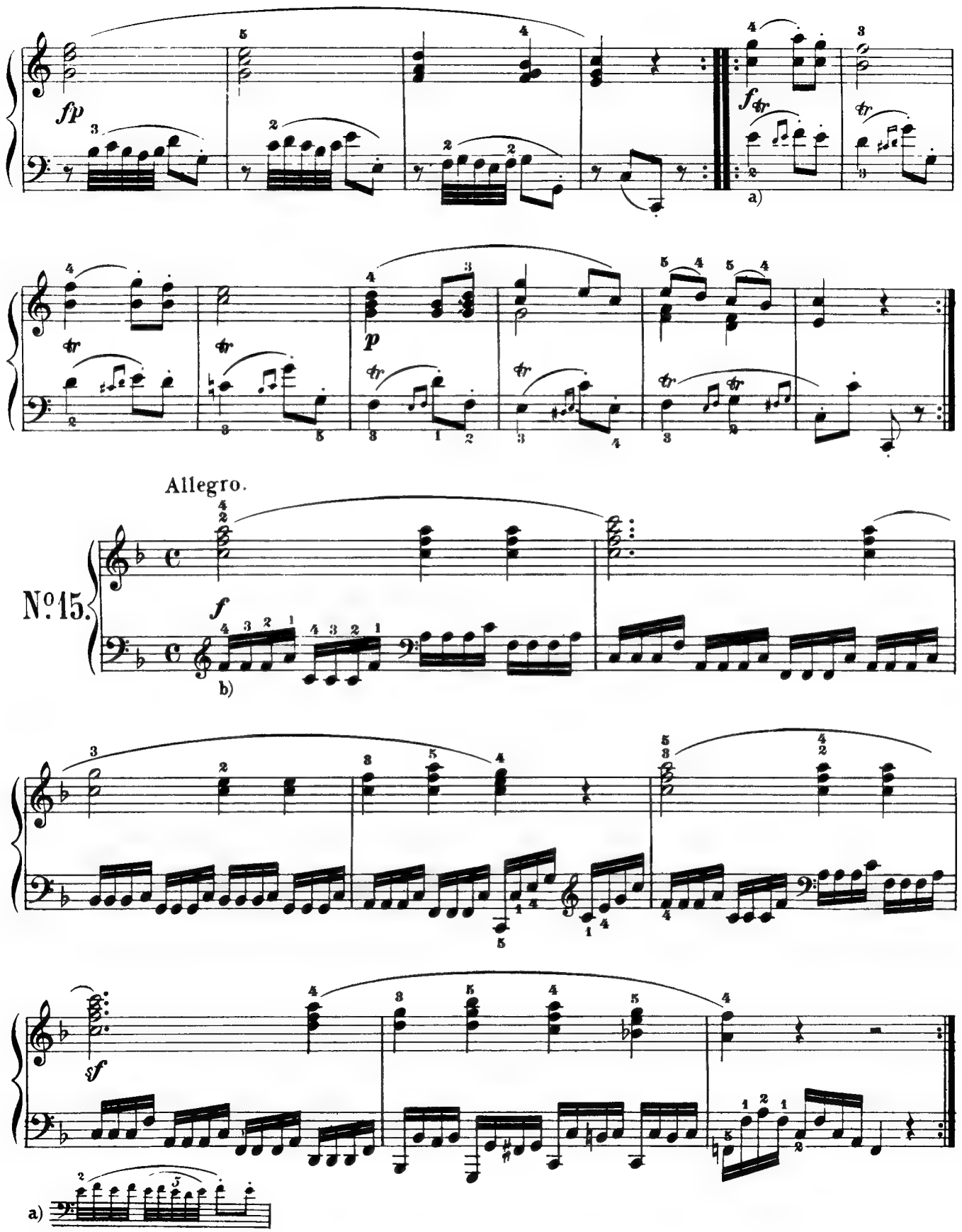
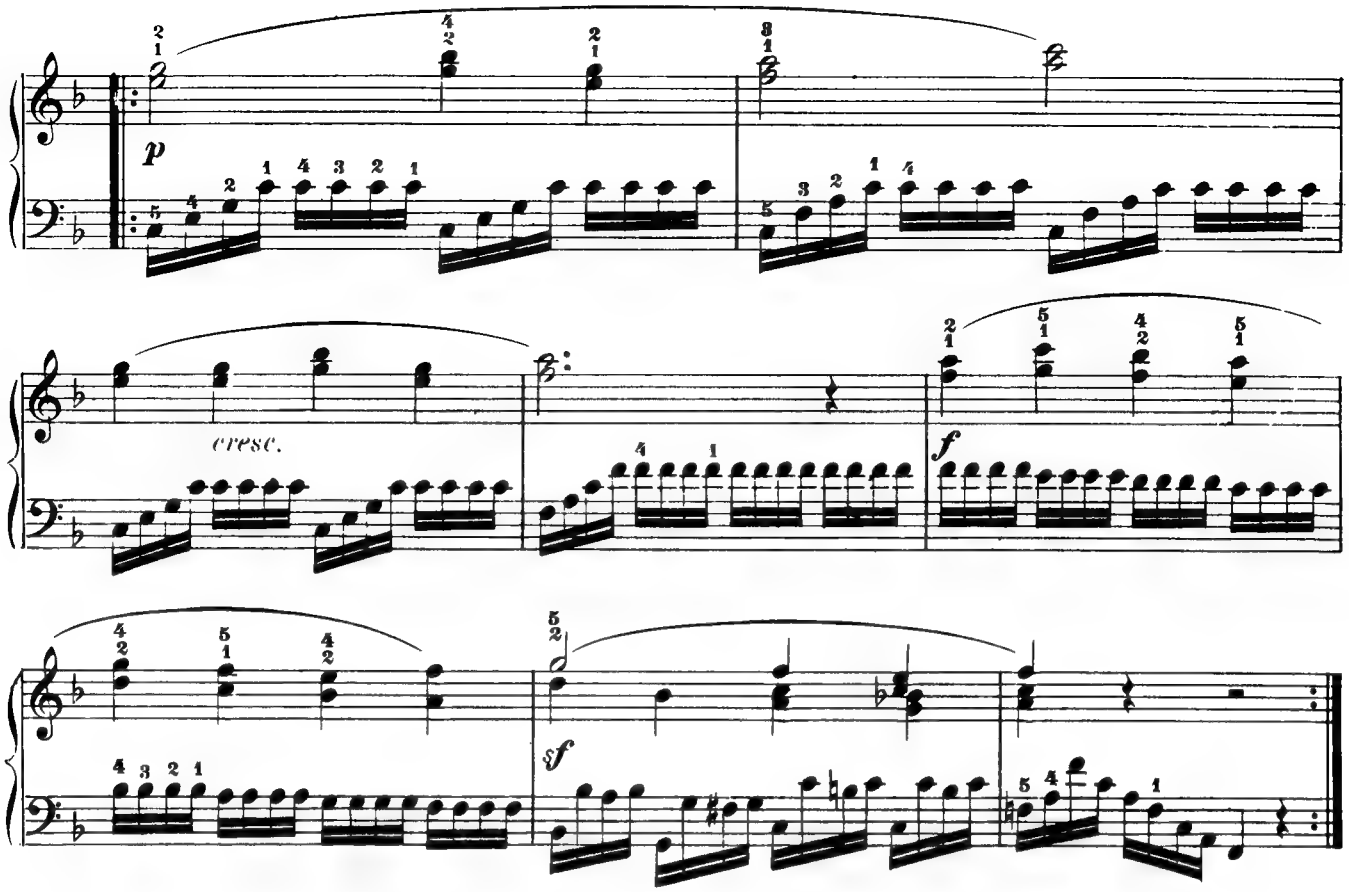
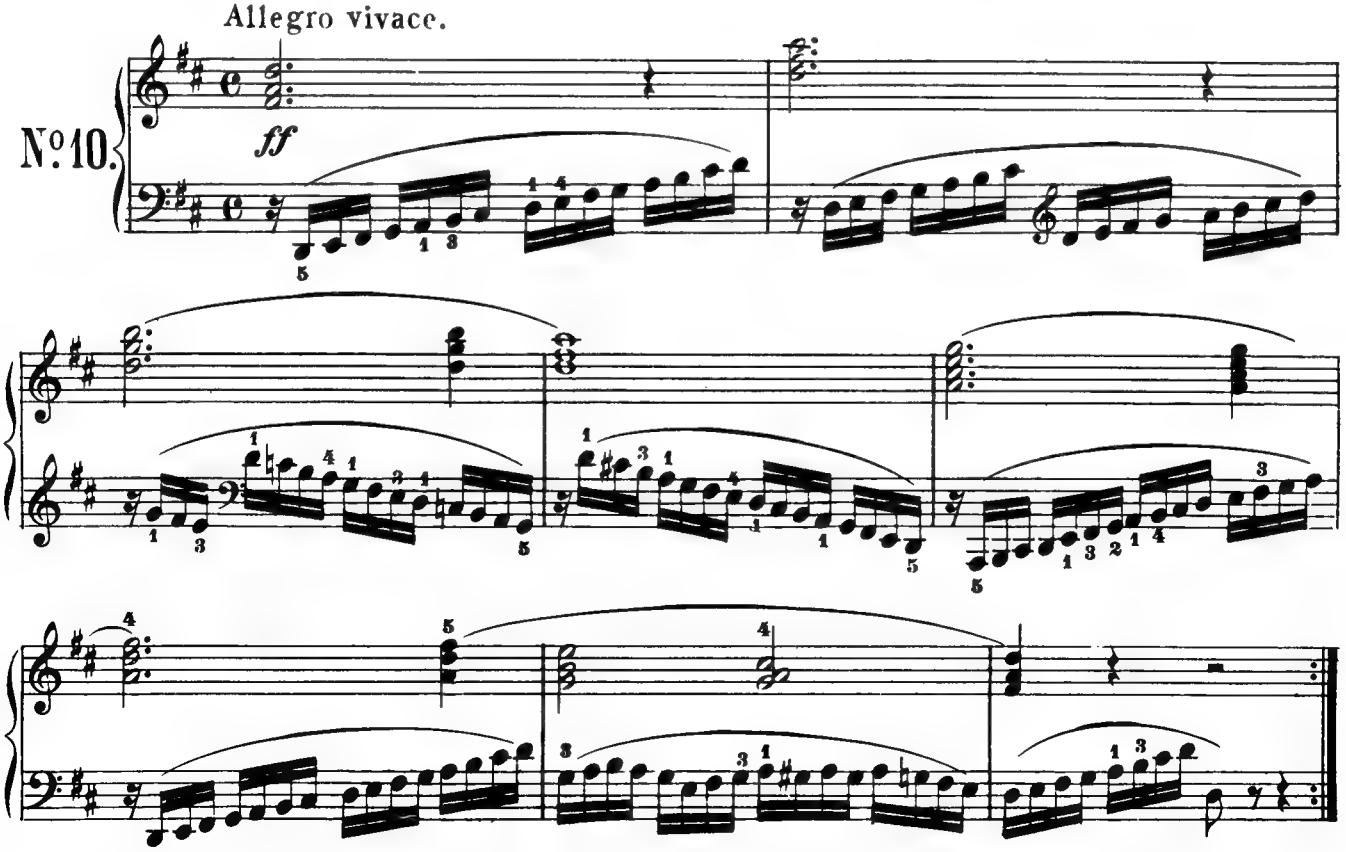
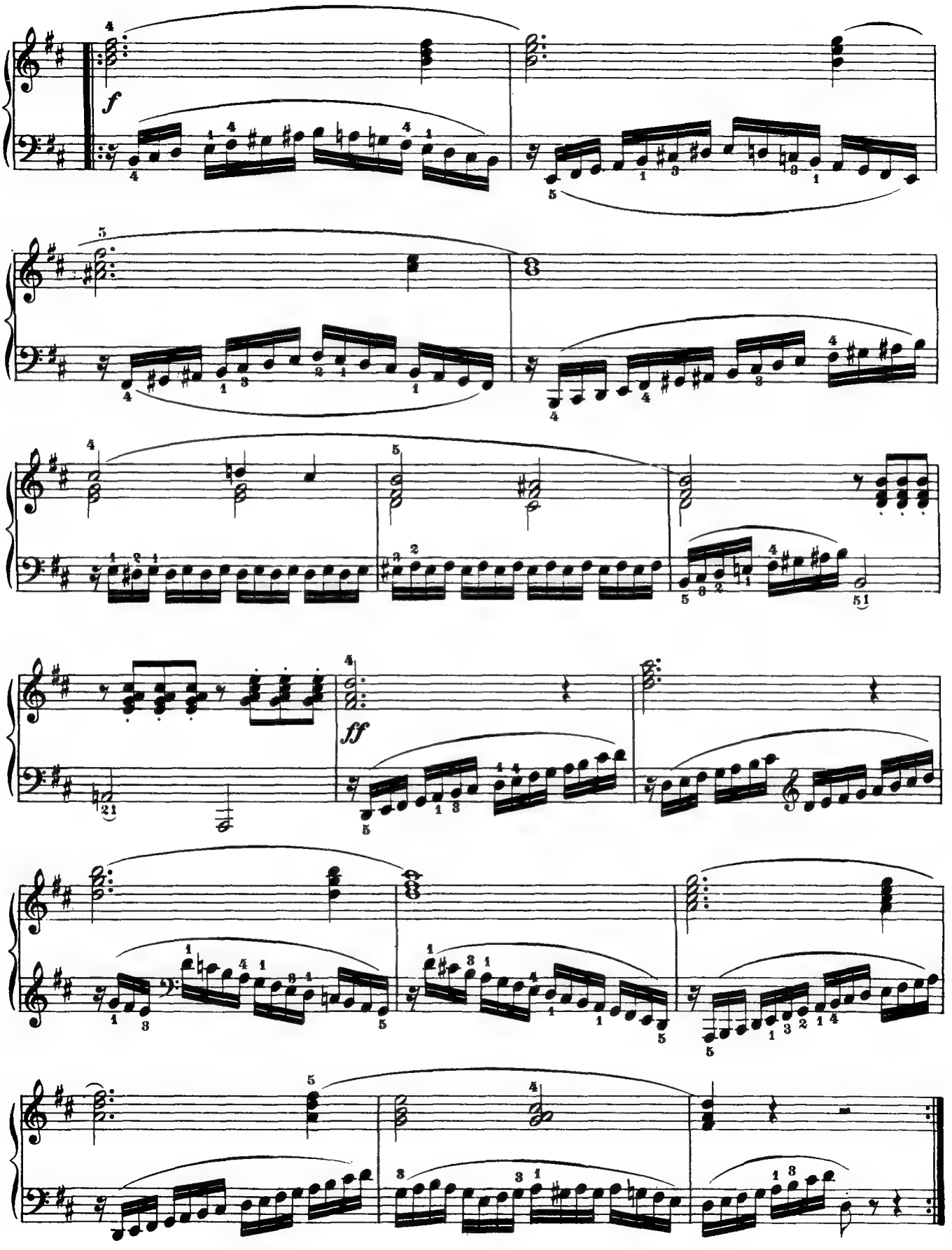
C. CZERNY, Op. 718, Book II.

Moderato.

a) staccato, from the knuckle joint.

a) The hand to be kept in these figures as quiet as possible.

a) Here, practise especially the passing of the second finger over the first.

Allegretto vivace.
No. 11.
p dolce.
p
cresc.
f

Allegretto scherzoso.
N°12.
a)
b)
p
f
cresc.
a) Preparatory study with strong touch
b) The double notes to be practiced as in N°2.


Allegretto.
No. 13.
f
dim.
p
cresc.
f



a) Execution of double grace-note, which would be written thus:

b) In repeating notes on one and the same key, as above, the hand, at each change of the fingers, moves to the left.

Allegro vivace.

f
ff

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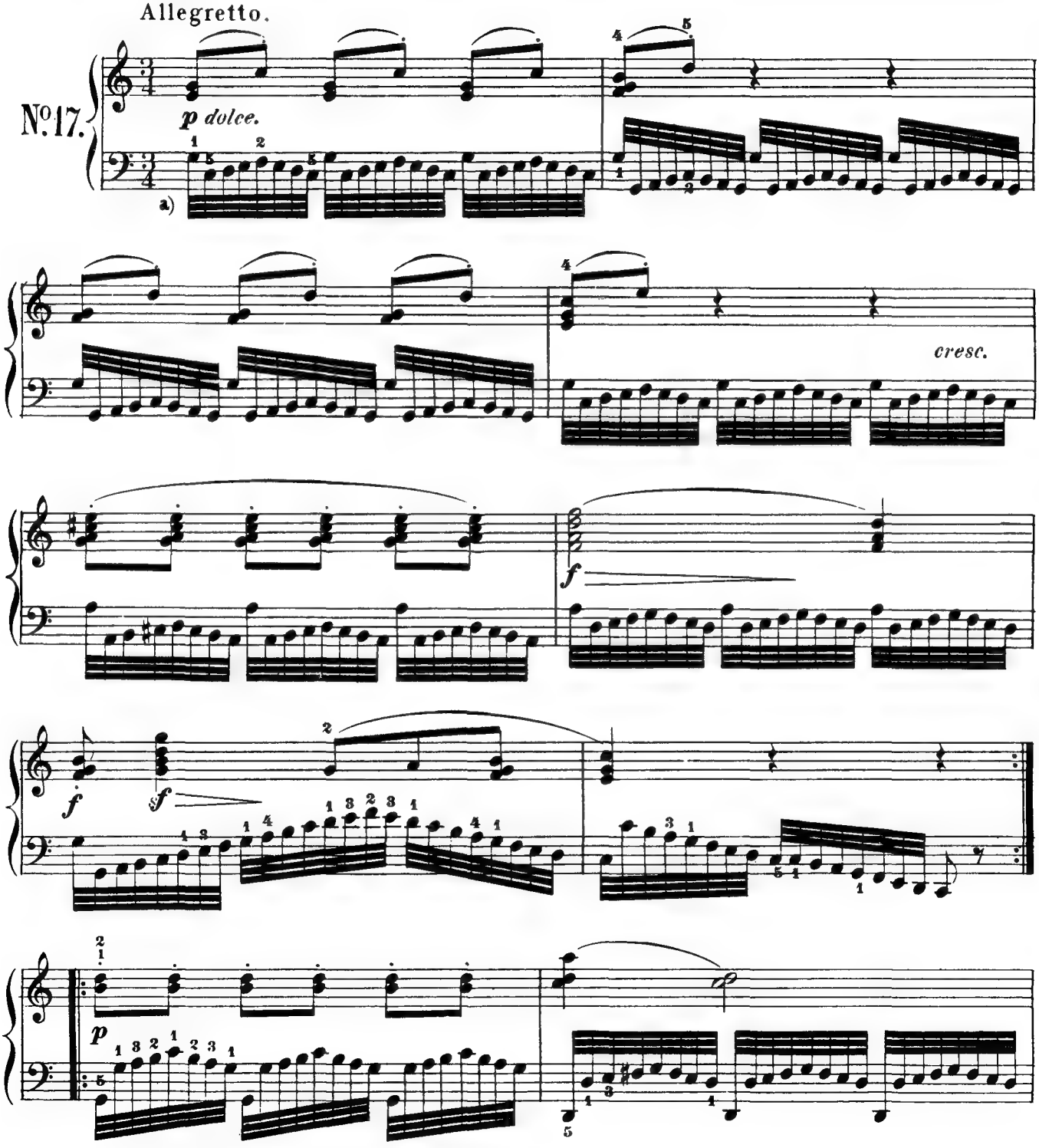
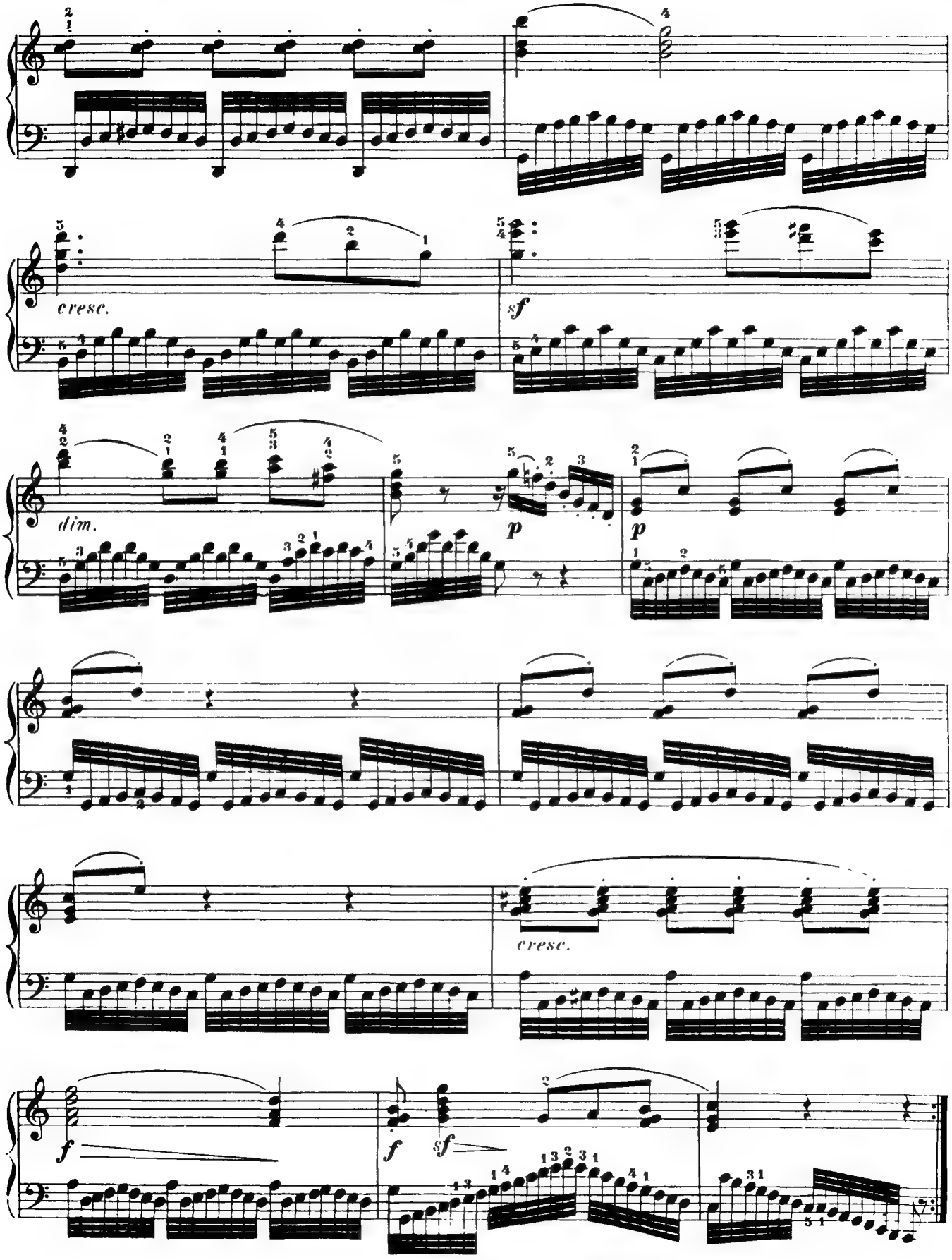
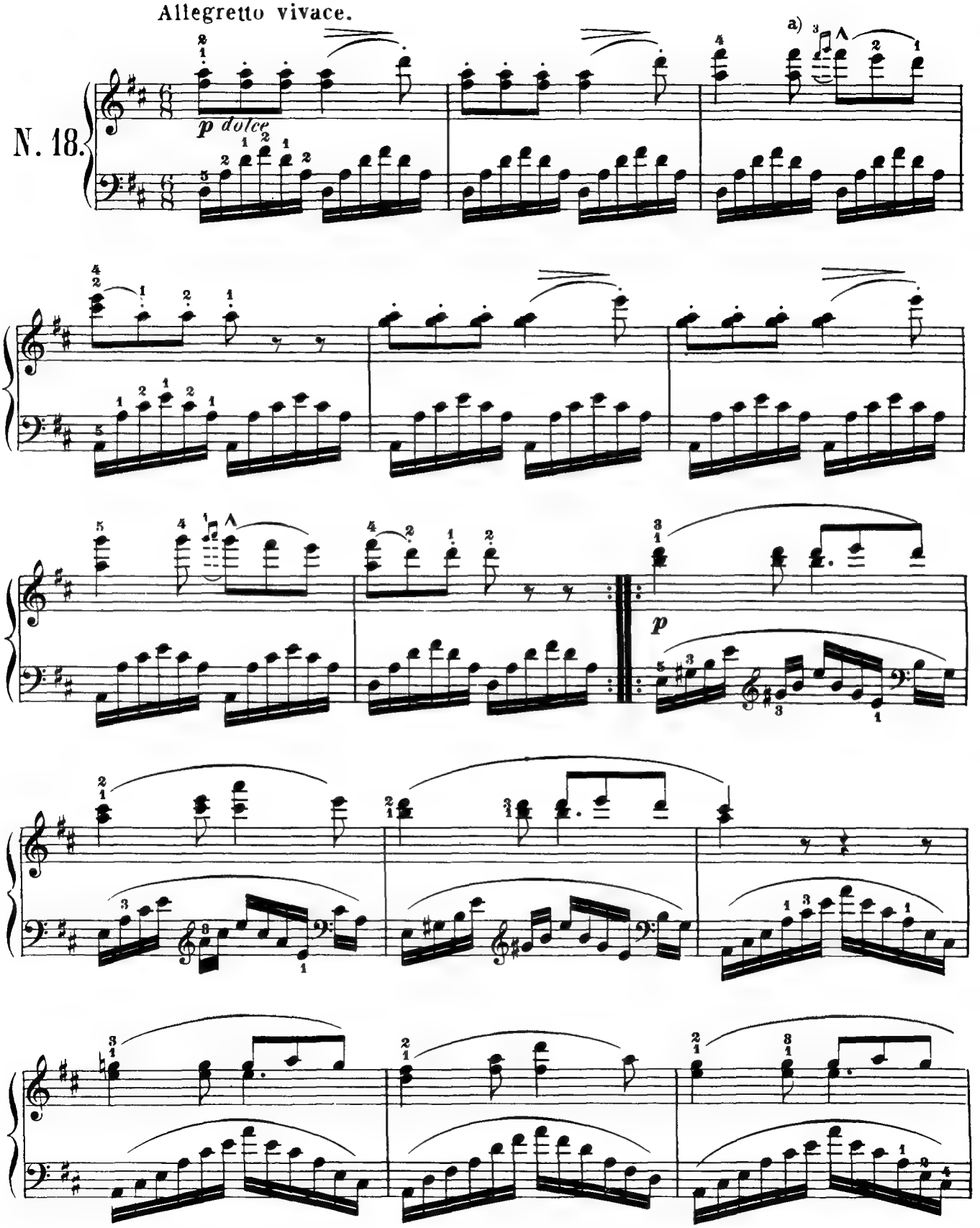
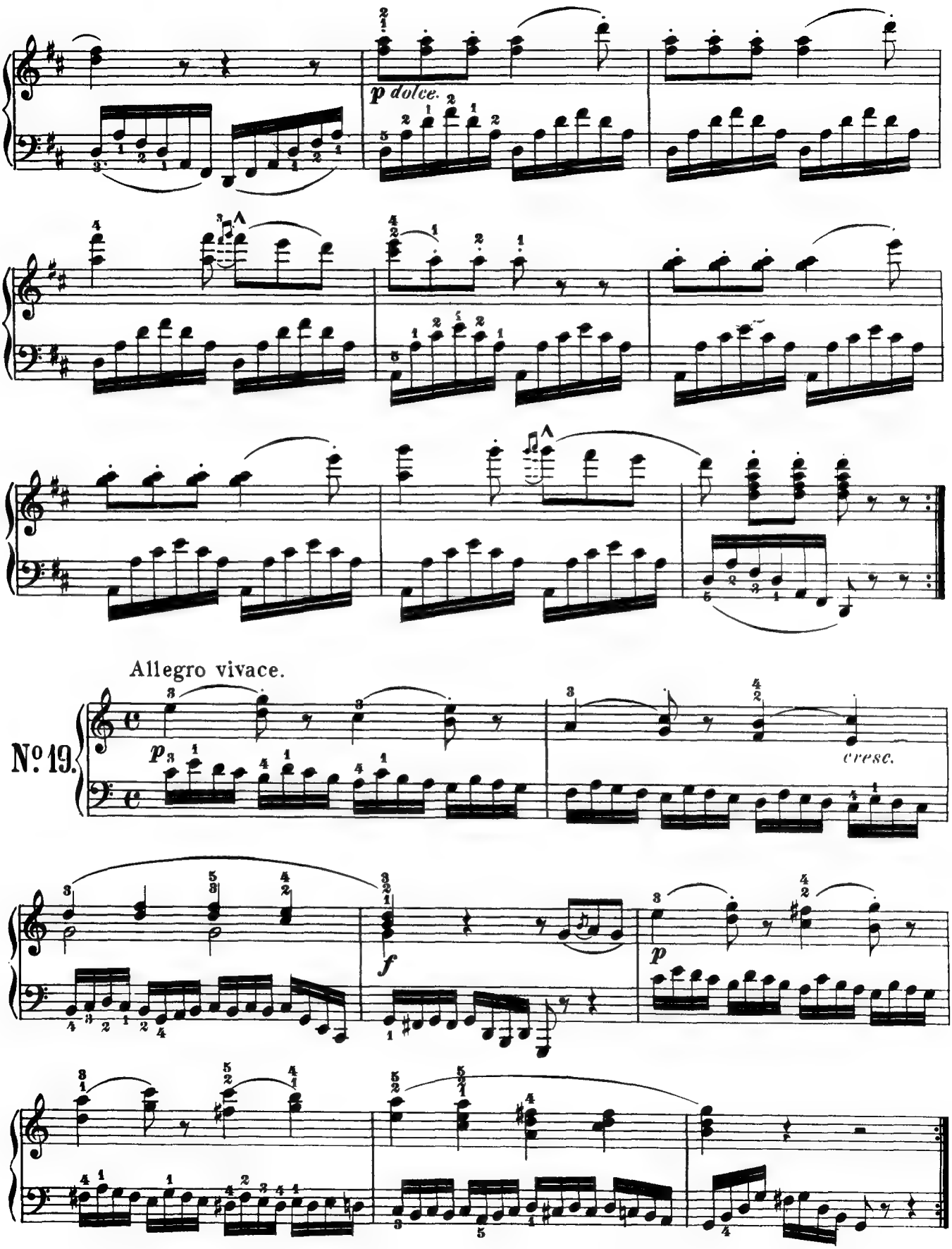
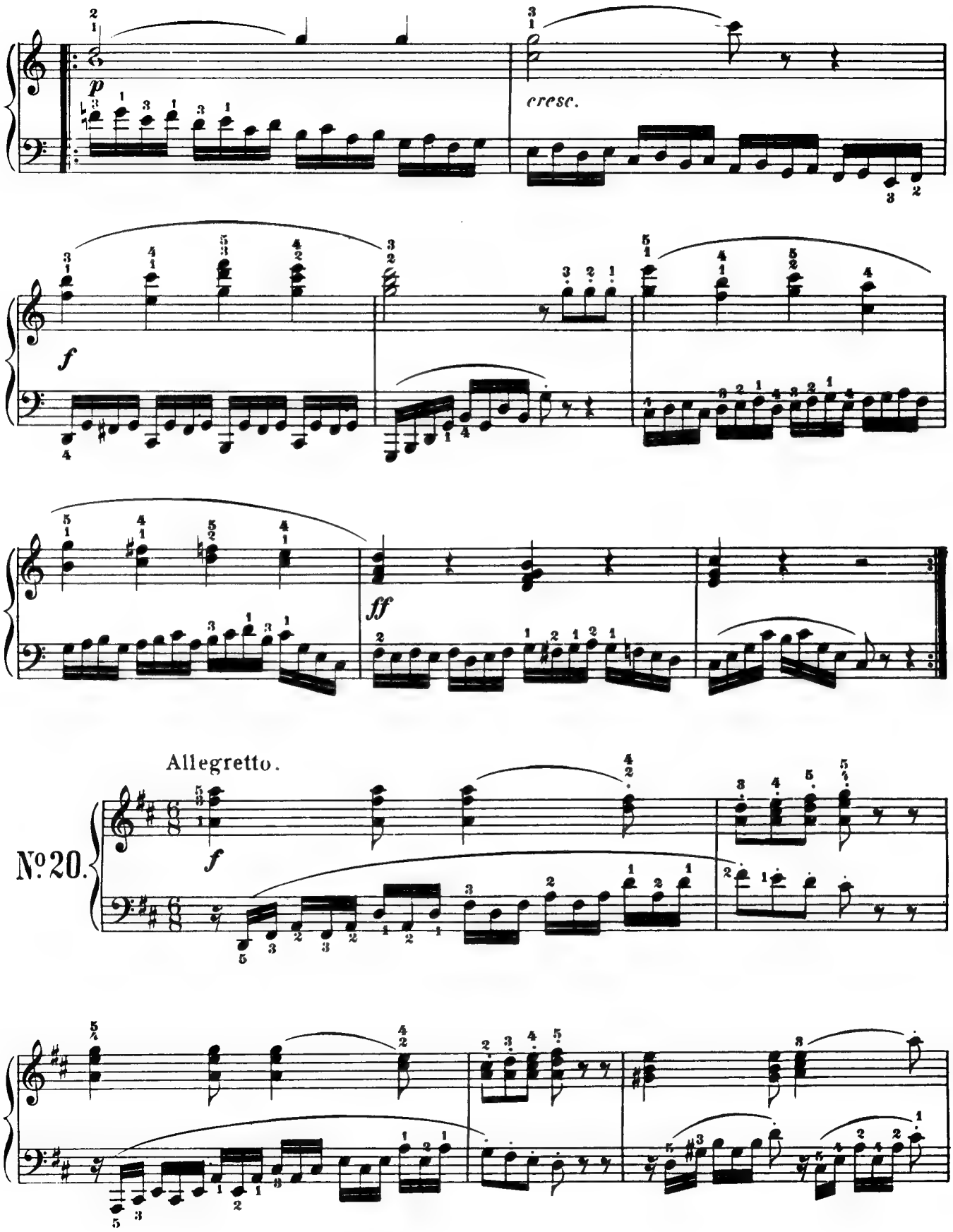
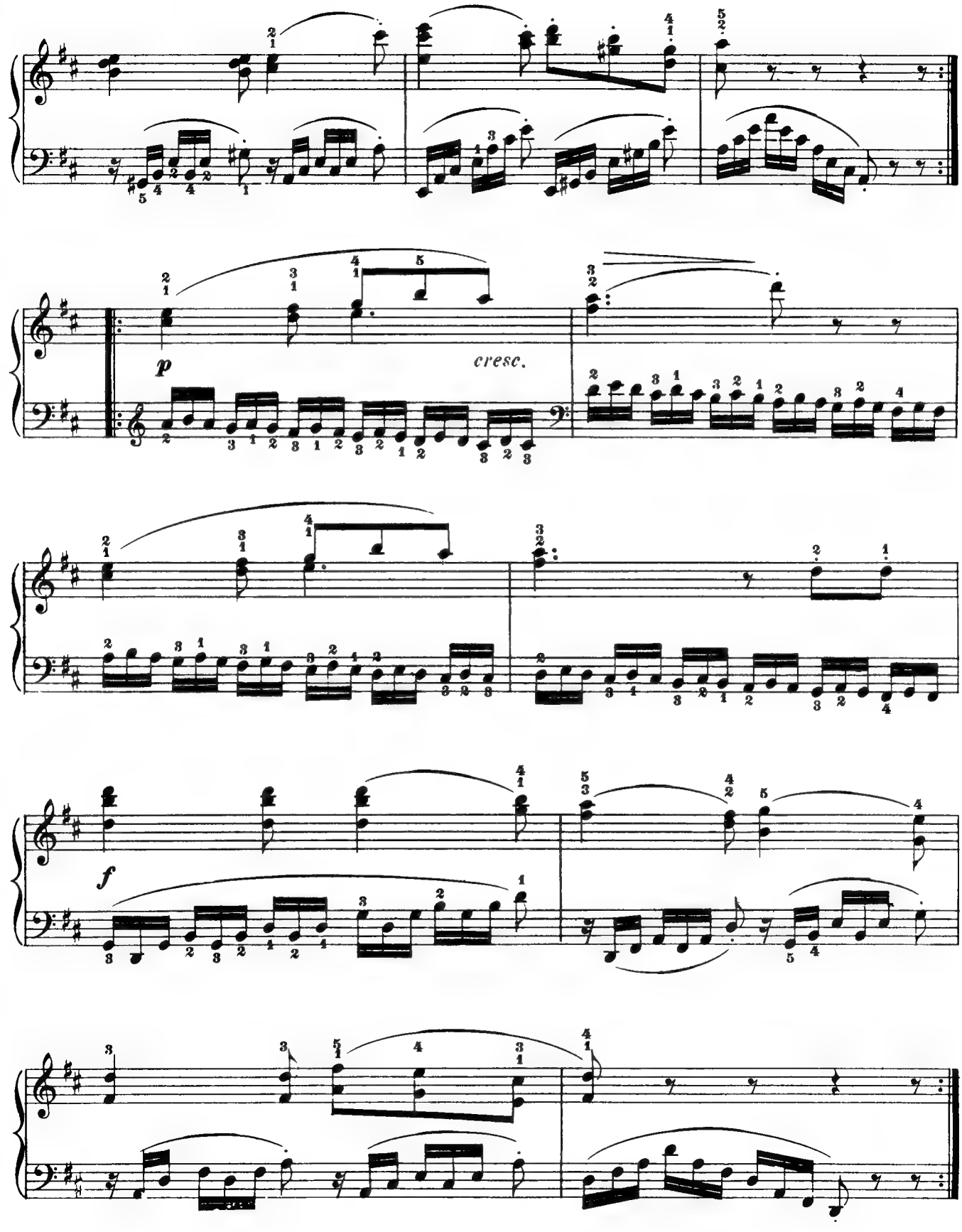
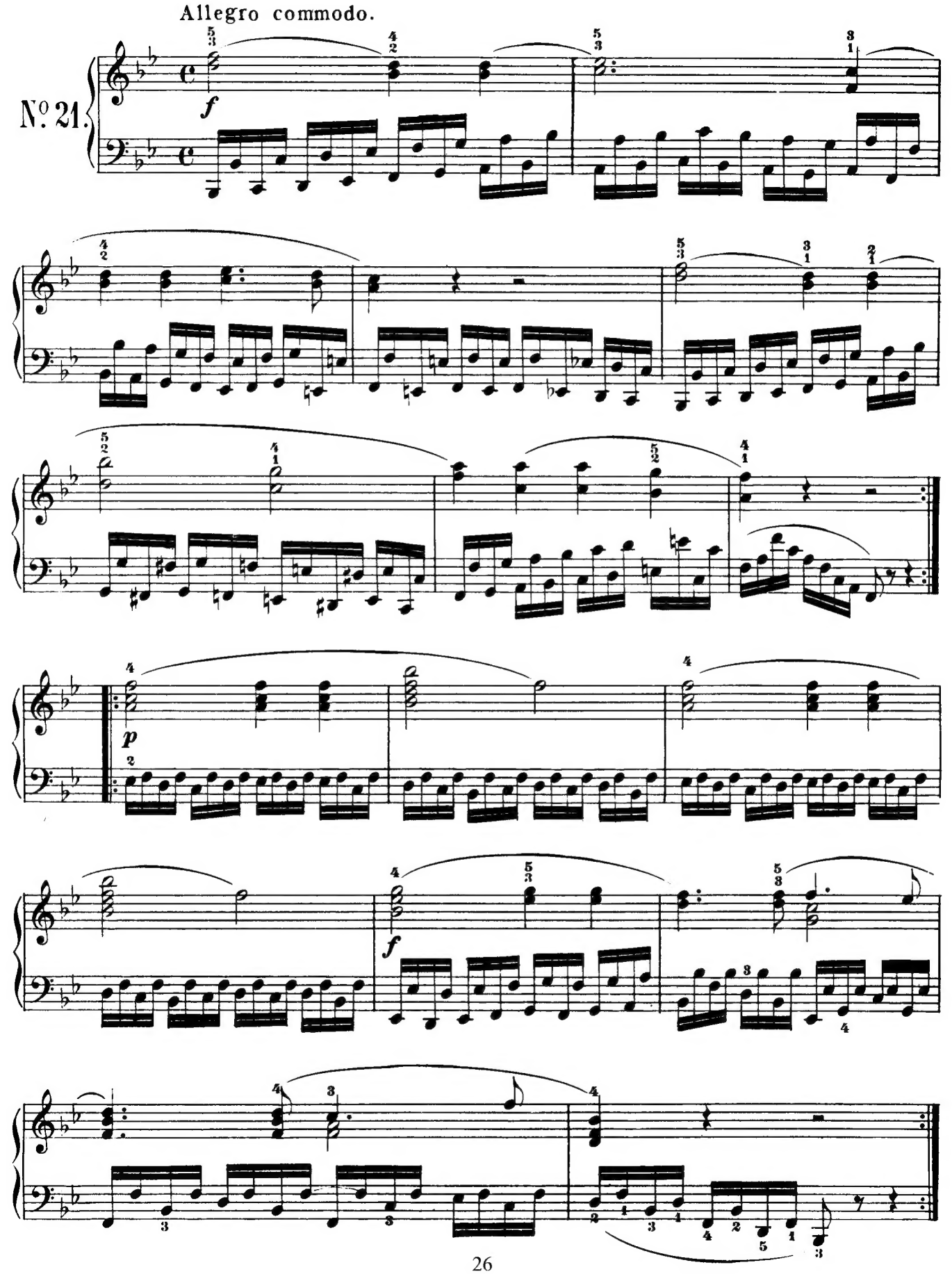
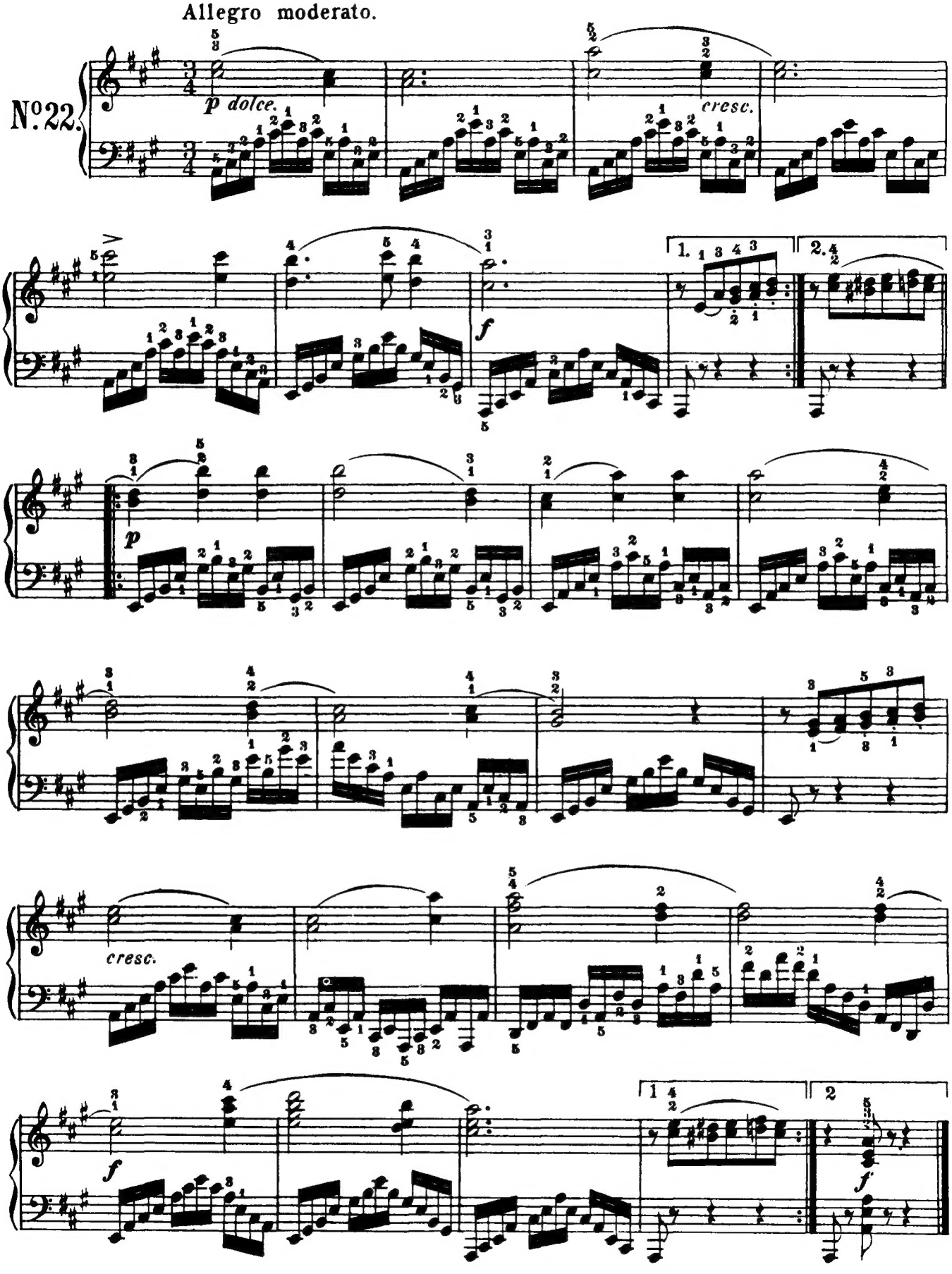
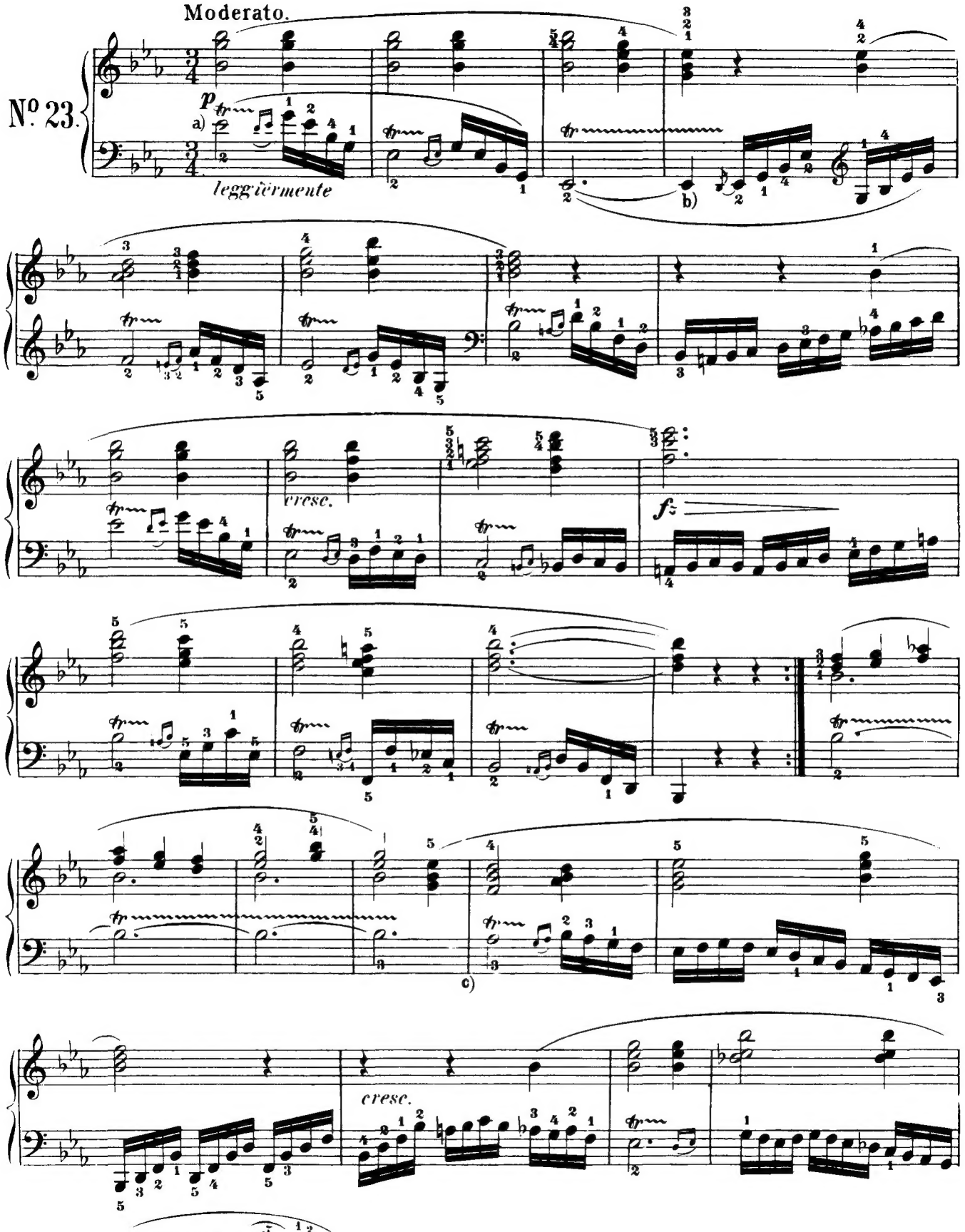
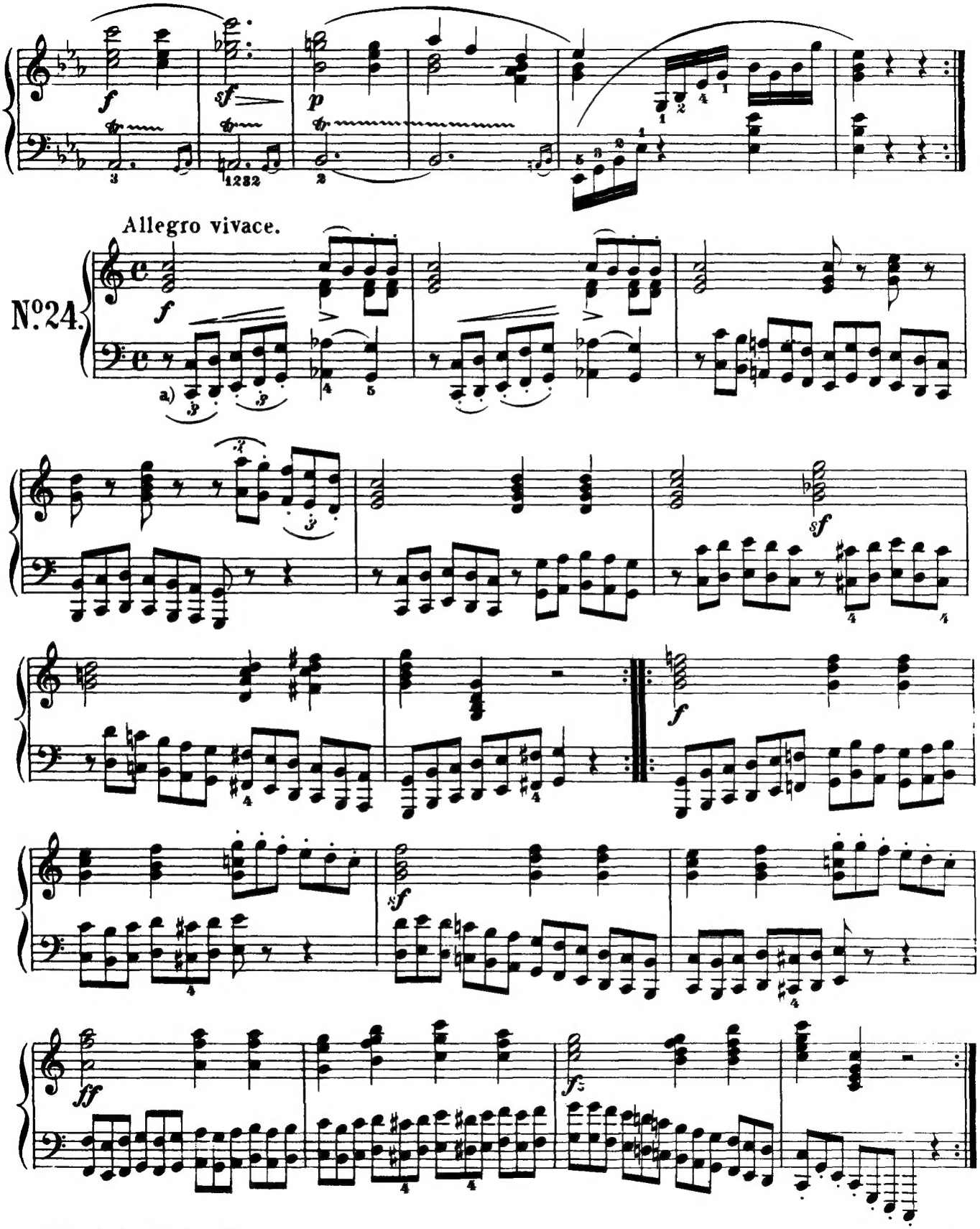
C. CZERNY, Op.718.Book III.

Allegretto.

No.17.



a) A very useful exercise to strengthen the 4th and 5th fingers.


cresc.
sf
dim.
p
p
cresc.
f
f
sf

a) The time value of the grace-note is taken from the preceding note, in order to mark the *f♯* with the proper accent. The two small notes, therefore, are played with the sixth 16th of the measure.

p dolce.
Allegro vivace.
No. 19.
p
cresc.
f
p

p
cresc.
f
ff
Allegretto.
№20.
f

p
cresc.
f

Allegro commodo.
No. 21.
f
p
f

Allegro moderato.
No.22.
p dolce.
cresc.
f
1.
2.
p
cresc.
f
1
2
f

Moderato.
No. 23.
p
a)
leggiermente
b)
cresc.
f
cresc.
c)
a)
b)
c) End of trill on B♭ thus:

a) Do not play this too often in succession with the left hand, causing an overstraining of the wrist. As soon as the least weariness is felt, refrain from playing.